

# FLORA OSSETTE'S 'FEMINIST VISIBILITY' IN HER TRANSLATION OF OLIVE SCHREINER'S *WOMAN AND LABOUR*<sup>1</sup>

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## Abstract

The visibility of the translator has become a pervasive topic of discussion in translation studies ever since it was explicitly approached by Lawrence Venuti in his well known 1995 *The Translator's Invisibility*. In Flora Ossette's translation into Spanish of *Woman and Labour* by Olive Schreiner not only can we appreciate the voice of the 'implicit translator' (Hermans 1996) but also the 'explicit' voice. Indeed, the translator actively participates in the text by adding, omitting, reorganizing or emphasizing Schreiner's ideas. Moreover, led on by the feminist ideals shared by both writer and translator, no less than by Ossette's fervent admiration for the South African authoress, she actually becomes an active writer herself by contributing a prologue and a critical essay. Both her intrusion in the text and her critique undoubtedly reveal her doubly visible character.

In our attempt to identify and interpret the main strategies employed by Ossette in the translation process of a work that deals with social, labour and gender relations, we find it relevant to follow the perspective of Critical Discourse Analysis (Fairclough 1995, Martin & Wodak 2003, van Dijk 2008, Wodak & Meyer 2009...), which has a particular interest in unveiling the hidden ideological beliefs or values in discourse.

## Resumen

La visibilidad del traductor o la traductora se ha convertido en tema obligado en los estudios de traducción desde que Lawrence Venuti editara en 1995 su conocido *The Translator's Invisibility*. En la única traducción al castellano de *Woman and Labour* de Olive Schreiner por parte de Flora Ossette no solo es posible apreciar la voz de la 'traductora implícita' (Hermans 1996), sino una voz 'explícita'. La traductora interviene activamente en el texto que traduce añadiendo, omitiendo, reorganizando, apostillando o enfatizando las ideas de Schreiner. Además, llevada por los ideales feministas que comparten ambas y por su admiración por la autora sudafricana, se convierte en autora redactando un prólogo y un ensayo crítico. Esta intervención en el texto y la autoría crítica nos llevan a calificarla de 'doblemente visible'.

Para la identificación e interpretación de las estrategias principales empleadas por Ossette en el proceso de traducción de esta obra, que trata las relaciones sociales, laborales y de género, consideramos relevante seguir la perspectiva del Análisis Crítico del Discurso (Fairclough 1995, Martin y Wodak 2003, van Dijk 2008, Wodak y Meyer 2009...), en tanto que uno de sus intereses más señalados consiste en revelar las creencias o valores ideológicos que se esconden en el discurso.

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**Palabras clave:** Visibilidad del traductor y la traductora. Feminismo. Olive Schreiner. Flora Ossette. *Woman and Labour*

**Key words:** Translator's visibility. Feminism. Olive Schreiner. Flora Ossette. *Woman and Labour*

*Love is the force behind women. Why not use this force  
for the benefit of the progress of the peoples?*  
Flora Ossette

## 1. Introduction

Since Lawrence Venuti published his well-known *The Translator's Invisibility: A History of Translation* in 1995, and denounced the social invisibility of the translator<sup>2</sup>, this issue has become a pervasive theme in translation studies. Hermans (1996) also questioned the narrative invisibility of translators and sought their traces in the text, postulating the existence of an "implicit translator", the same as there is an "implicit narrator".

In the only translation into Spanish of Olive Schreiner's *Woman and Labour* by the Spaniard Flora Ossette, it is difficult not to perceive a two-voice narrative; we might venture to say that more than before an "implicit translator" we find ourselves before an "explicit translator" who sometimes forgets her mediating role as a translator and takes up her pen as a co-author, to complete, add to, annotate, omit and underline what her admired companion in feminist ideals has written.

There are many practices in the translation process which denote the feminist commitment or make it visible; from the decision to translate, or not, a particular work, to the selection of the material or textual and typographical strategies in the creative process (cf. von Flotow 1997). Espasa's (2003: 333) opinion in this respect is that, in addition, it is necessary to leave explicit traces of the authorship in order to acquire visibility:

Paradoxically, to become a visible translator, one has to become something else. True, according to copyright laws one is the intellectual author of one's translation, but one is *more of an author* ... if she imprints traces of authorship in the text, namely preface and notes.

Probably most of the strategies that could be named are to be found in Flora Ossette's work. *Woman and Labour* had so much influence on her that she not only contented herself with translating the work, but it served her as an inspiration to write an exhaustive, detailed prologue, and, more important, a critical essay, in which she changed her role as a translator to that of author. The translation, to which this study is devoted, is elegant and painstaking as can be seen in the examples analyzed, and the essay, despite being her only known work, sometimes reaches a brilliant literary level.

Little is known about Flora Ossette's biography, apart from her authorship of the critique cited. Also, the reputed firm of Montaner and Simon, the book's publishers, disappeared in 1981 and its volumes were disseminated, so that it is difficult to obtain reliable data about this translator-author. However, her textual "intervention" and her critical authorship make her, for us, a 'doubly visible' translator.

### 1.1. Translation and Critical Discourse Analysis

To carry out any analysis of a translated work it is necessary to study, identify and analyze all the aspects interacting in the whole text constituting the message. It is fundamental to also take into consideration the fact that both the original text and the target text are part of the sociocultural context in which they were produced and owe many of their characteristics to that context. For that reason, in addition to making a textual analysis, it is necessary to interpret and

<sup>2</sup> Whenever the word "translator" in general is mentioned, we obviously refer to both male and female translators.

explain what aspects (explicit or implicit) refer to the social and cultural context. Translation studies have frequently referred to the concept of ‘context’, although, as pointed out by Baker (2006), they have not gone deeper into it.

Approaching a text, an original or translated one, should not be like approaching a “product” but approaching a “process”, as is postulated by Critical Discourse Analysis. This is so because language is socially conditioned, but, at the same time, it gives a form to social relations. It is fundamental to take this into account when adopting a ‘critical’ attitude towards the text being analyzed.

Critical Discourse Analysis (from now on, CDA) encompasses different approaches to the social analysis of discourse, which vary in methodology, principal theoretical positioning and research subjects, but which coincide in their ‘critical’ approach to discourse (Fairclough 2000). For researchers following this perspective the concept of ‘context’, which covers ideological, political, social and psychological dimensions, is basic. Thus, CDA favours interdisciplinarity in order to attempt to explain how language functions when transmitting knowledge, organizing social relations or creating structures of power and ideologies (Fairclough 1995, Martin and Wodak 2003, Wodak and Meyer 2009). CDA’s main interest is not so much in the most obvious set of values and ideological beliefs, but in the hidden or dissimulated ones, which can be revealed through discourse analysis, since, as indicated by van Dijk (2005: 1): “It is discourse that can make ideologies “observable””.

Although politics is the field in which discourse and ideology differences undoubtedly become more obvious, and, therefore, CDA studies are most abundant (Gastelaars and de Ruijter 1998, Bellier and Wilson 2000, Magistro 2007, Krzyżanowski and Oberhuber 2007, Wodak 2009, among others), many recent interdisciplinary studies deal with, among many other subjects, globalization, information society, the economy based on knowledge, cognitive, ethnographic and corpus linguistics issues, or historical processes.

For analysts using the CDA perspective and studying translation, the latter is contemplated as a process of mediation between the original and the target visions of the world. Most translated texts analyzed by CDA analysts are journalistic, political and institutional ones (Schäffner 2004, Kuo and Nakamura 2005, Baumgarten 2007, Calzada Pérez 2007, Valdeón 2007, etc). However, despite these areas being those in which their ideology tends to present itself in a more obvious way, not only can a “critical” analysis be carried out, but it is really effective in other types of texts (Olk 2002, Alves and Magalhães 2004).

As pointed out by Mason (1994), a detailed linguistic analysis is the most efficacious vehicle for making us understand the reasons behind the choices of a translator. It is this conviction that has led us to make an analysis of the translation carried out by Flora Ossette of *Woman and Labour*, a work with a theme as subject to ideological values as is the complex framework of social, labour and gender relations.

## 2. The source of inspiration: Olive Schreiner

The life of Olive Schreiner and her works are inseparable. This writer and social theorist was one of the most prominent defenders of social causes of her times, although she is better known for her literary work. In this facet especially notable are her novels *The Story of an African Farm*, which is usually considered to be the founding work of South African literature, *Undine*, or *From Man to Man*, and her feminist allegories *Dreams*, *Dream Life and Real Life* and *Trooper Peter Halket of Mashonaland*. As products of her work as a social theorist we can mention *The Political Situation*, *Closer Union* and *Woman and Labour*. Less studied but a faithful image of her life and work and a vital source of information on that era are her personal letters, 7,000 of which have been conserved, most of them unpublished.<sup>3</sup>

<sup>3</sup> The Olive Schreiner Letters Project, a multidisciplinary project led by Prof. Liz Stanley, aims at bringing to light and analyzing these valuable sources which collect her ideas on feminism, racism, etc. URL: <<http://www.oliveschreinerletters.ed.ac.uk>>

Olive Schreiner (1855-1920), born in the South African Karoo, was a tireless fighter in favour of the oppressed and against any type of discrimination, violence or racial intolerance; she especially fought for the equality of women and peace in South Africa. However, she is remembered in her own country almost exclusively as a famous novelist, the authoress of *The Story of a South African Farm*, her great contribution to the cause of freedom, although, as observed by Stanley (2000), Schreiner was a modernist, even 'post-modernist', forerunner in her ideas on racial politics or feminism. Helen Joseph also emphasized this fact in 1955 in a South African newspaper<sup>4</sup>:

...her undying contribution to the cause of freedom — her very personal life, her courage, her eloquence, her political writing — these are forgotten, lie buried in the past or in state libraries, unread, unhonoured.

Schreiner had educated herself with books by, among others, Herbert Spencer, Darwin and Gibbon, and from the age of twenty-six she lived in England, where she was soon received in *avant-garde* literary and political circles. She was admired by Oscar Wilde, George Bernard Shaw or Gladstone, was the confidante of Eleanor Marx and had a magnificent and long-lasting relationship with Havelock Ellis. In this context, it is not difficult to understand that *Woman and Labour*, published in 1911, obtained a fast and tremendous repercussion. In fact, many of the feminist pioneers at the beginning of the 20<sup>th</sup> century, among them, Vera Brittain, called the book "*the Bible of the women's suffrage movement*" (Ayling 1985: 80).

There was quite a different panorama on her return to South Africa, now as an established authoress. She found a country marked by political and racial battles (the Boer Wars) which led her to valiantly combat intolerance of any type. Her feminist passion and her open opposition to the British imperialist policies also caused her to be retained in Hanover during the War, and prohibited to return to her home in Johannesburg. When she could do so, she found all her possessions and manuscripts burnt.

When the War was over she published *Closer Union*, which could very well have been written today, as much of what was in it is still in force. Helen Joseph wrote, in 1955, in the South African newspaper cited:

But today, nearly fifty years afterwards, the ears of White South Africa are still closed to her pleas. It is difficult to believe that she wrote half a century ago, for the future she then foresaw has become the present.

The reader of *Woman and Labour* obtains the same impression of Schreiner's vision of the future. Her ardent defence of women is still up to date. However, Schreiner was not a militant suffragist, although she fought with all her strength for the social and political freedom of women (Burdett 2001). In spite of being one of the pioneers of the feminist movement in London, she was only involved in the beginning of the movement in South Africa given that African feminists only demanded rights for white women and Schreiner could not share ideas of freedom with racial overtones (Rappaport 2001).

Schreiner was, in short, a true transgressor, reaching, for some, the degree of a masochist in her breaking down of established borders:

A native-born South African with British citizenship; a preminent feminist who wrote instrumentally about race and imperialism; an obscure bankrupt missionary's daughter who became the darling of London elite intellectual circles —Schreiner illustrates like no other writer what happens to masochistic fantasy structures as they traverse the domains of gender, class, nation, and race. (Kucich, 2002: 79)

We fully coincide with Ogden (2002) and Stanley (2002) in their assessment of the scant attention received by the pioneering labours of Schreiner in fields like feminism or her fight

<sup>4</sup> A 1955 South African newspaper article. In: <<http://www.disa.ukzn.ac.za:8080/DC/Lin1155.1729.455X.000.011.1955.5/Lin1155.1729.455X.000.011.1955.5.pdf>>

against imperialism. Although her literary work and her futuristic portrait of the New Woman in *The Story of an African Farm* (1883) were appreciated, paradoxically her social work has gone by unperceived.

Lately, works have been appearing like that published by Angelique Richardson and Chris Willis (2001), *The New Woman in Fiction and in Fact: Fin-de-Siècle Feminisms*, which succeeds in placing Schreiner's work in a wider dimension and attempts to investigate the relationships between the figure of this New Woman and the Victorian cultural discourses in the social construction of gender at the end of the century.

### 3. The social theory of *Woman and Labour*

Between 1911, its publication date, and 1914, when its translation into Spanish appeared in Montaner and Simon, *Woman and Labour* had already had diverse editions in Europe, Canada and the U.S.A. and it had been translated into French, German, Italian, Dutch, Danish, Swedish and Spanish. This denotes the importance and the vitality of the feminist issue at that moment<sup>5</sup>.

*Woman and Labour* is the result of an essay written from memory on a previous work, burnt in the Boer War, which had taken the authoress ten years. However, in Bosanquet's opinion in the criticism devoted to the work in *The Economic Journal* a short time after its publication (1911: 250): "...though much, no doubt, has been lost, something has probably been gained in the way of concentration. ... When gold has been tried in the fire it may come out less in quantity, but the purer gold".

The work deals in depth with the difficult relations between sex and gender (cf. Barash 1986) and the need for an adequate education for women to enable their access to work.

Some prominent female writers in preceding centuries had vindicated the right to an education for women (cf. Gilber and Gubar 2010). Thus, for example, Lady Mary Chudleigh with her poem "The Ladies' Defense" (1701) or Anne Finch, Countess of Winchelsea with "The Introduction", also "A Serious Proposal to the Ladies" (1694) by Mary Astell, who ended up thinking of being single as a "religious retreat" for the woman intellectual. The best known of all of these, of course, was Mary Wollstonecraft with her well-known *A Vindication of the Rights of Women* (1792), which extends the argument of the need for an education for middle-class women since, up to then, it was understood that only upper class women had the possibility of being educated.

Olive Schreiner, who felt herself to be indebted to Wollstonecraft's ideas and proposed to reprint her well-known book, also complains about the position of inferiority of women and how this situation is an evil one for society in general. In fact, in her book, she coins the expression "parasitism" to allude to those women who did not carry out any social activity.

In order to understand the transcendence of the ideas proposed by Schreiner in *Woman and Labour*, it is necessary to know the conditioning circumstances of the sociocultural context of the era. Schreiner wrote the book in England at a politically and economically delicate moment. As expounded by Ledger and Luckhurst (2000: xiii), at the end of the 19<sup>th</sup> century England was going through a stage of heavy contradictions; although it had become the first world power, the first defeats in the Anglo-Boer War (1899-1920) and the economic recession which hung over the country increased fears of all kinds, there were even voices which declared that the race was degenerating and losing its vigour. It was even proclaimed that what the Empire required was to dispose of valiant men, and, therefore, of women devoted to procreating them (Ledger 1997: 94).

In such an unfavourable context preaching the need for education and work for women was not an easy task (Pérez Gil: 2003). However, with great skill, Schreiner managed to rebuff

<sup>5</sup> The light bulb moment: The artist's concept". The Times. In: <<http://heritage.thetimes.co.za/memorials/wc/OliveSchreiner/article.aspx?id=589216>>. Inspired by *Woman and Labour*, the bible of the international movement of women's liberation, the Capetown artist Barbara Wildenboer has erected a monument to Schreiner, which symbolizes the Karoo and her fight for the equality of men and women, black and white. There is thus a background which reflects the wetlands of the Karoo and the crosses of St. Andrew's with four equal sides. Each cross represents a vote.

numerous scientists for whom the intellectual work of women would end up prejudicing the race, by arguing that only from active women could a race of heroes be born.

For this writer, an active woman compared to a social "parasite" is the one which contributes, as women of all times have done, to the progress and development of society. Furthermore, any intellectual activity in a woman does not necessarily have to imply an estrangement from the man, but quite the contrary; in this sense, the feminist movement signifies an evolution towards equality, towards the bringing together of men and women. Finally, for Schreiner, this *feminism of equality* is a movement through and for peace, since women, who are the ones who do the engendering, know more than anyone about the sacrifice of wars.

#### 4. Flora Ossette: a new unknown intellectual

Unlike what happened in the case of the well known writer Olive Schreiner, the bio-bibliographic information about Flora Ossette is extremely sparse. We just know that her only work as an authoress was the "Critical essay on a theme from *Woman and Labour*", which appeared together with her translation of that work (*Woman and Labour by Olive Schreiner*. Barcelona, Montaner and Simón, 1914). With this work, she was included in the "General Index of authoresses, pseudonyms and references" and the "Catalogue of female writers in the Spanish language"<sup>6</sup> of the Women's Library Association, supported by the Women's Institute. This Library was set up in 1985 on the initiative of a group of feminist women, who aimed to create a place in which the culture and knowledge developed by women of all times and places could be compiled. One of the most prized bequests that has been collected is an important documentary patrimony of the revolution of women in the 20<sup>th</sup> century, "a legacy which would have been lost without this initiative, since its contents were considered to be irrelevant in a patriarchal system of thinking, which did not give any importance to, or disparaged everything relative to the lives and achievements of women"<sup>7</sup>.

Reading Flora Ossette's essay and the enormous amount of information and documentation facilitated by its authoress permits us to intuit that we find ourselves before one of those intellectual women who actively took part in the social life of the beginning of the 20<sup>th</sup> century. However, she is practically unknown.

This is not an isolated case. As the writer Sofia Casanova criticized in the lecture "Spanish women abroad", given at the Ateneo de Madrid in 1910, women were eradicated from Spanish cultural life, and especially narrative, at the beginning of the 20<sup>th</sup> century, and disappeared "like Atlántide devoured by the sea" (cited in Hooper 2008: 1).

The first objective of the research project "Spanish intellectual women, 1890-1920", directed by Dr. Kirsty Hooper at Liverpool University<sup>8</sup>, is to localize and provide the (almost always scant) biographical and bibliographical data of these women intellectuals, mostly forgotten. According to Hooper (2008: 10), around 250 women took an active part in the cultural and intellectual circles at the beginning of the century, women who were totally absent from historical records, and, of course, from the canons of those times. They carried out diverse activities: there were academic and literary writers of religious, children's and autobiographic texts, and there were journalists, pedagogues and translators, all of them contributing in different ways to the formation of modern Spain. However, if they did appear in some catalogue or archive it was outside the institutional spaces of the dominating culture, as we have been able to verify in the case of Flora Ossette.

<sup>6</sup> This appears in the "Índice general de autoras, seudónimos y referencias" and in the "Catálogo de escritoras en lengua castellana" de La Biblioteca de Mujeres: <[http://webcache.googleusercontent.com/search?q=cache:nz81Vol8f3oJ:www.mujerpalabra.net/bibliotecademujeres/descargas/catalogo\\_escritoras\\_espanolas/catalogo\\_escritoras\\_espanolas\\_castellano/O.doc+Flora+Ossette&cd=8&hl=es&ct=clnk&gl=es](http://webcache.googleusercontent.com/search?q=cache:nz81Vol8f3oJ:www.mujerpalabra.net/bibliotecademujeres/descargas/catalogo_escritoras_espanolas/catalogo_escritoras_espanolas_castellano/O.doc+Flora+Ossette&cd=8&hl=es&ct=clnk&gl=es)>

<sup>7</sup> This information appears on the following page of the Women's Institute journal: <[http://www.inmujer.es/ss/Satellite?c=Page&cid=1264005600656&pagename=InstitutoMujer%2FPage%2FIMUJ\\_Generico](http://www.inmujer.es/ss/Satellite?c=Page&cid=1264005600656&pagename=InstitutoMujer%2FPage%2FIMUJ_Generico)>

<sup>8</sup> Project "Spain's women intellectuals, 1890-1920", led by Dr. Kirsty Hooper. URL: <[http://pcwww.liv.ac.uk/~chomik/2home\\_SP.html](http://pcwww.liv.ac.uk/~chomik/2home_SP.html)>

Hooper (2008: 8) makes an emphasis on this contrast between the active participation of those women in the social and cultural life and their total disappearance in historical records: “[there is a] disparity between the evidence of active participation in *fin de siglo* social, cultural and political debates by women such as Casanova and their absence from the historical record”.

### 5. Ossette’s version: *Woman and Labour*

It is more than likely, and we can only presume that this is so for the reasons mentioned previously, that Flora Ossette was encouraged to translate *Woman and Labour* because of the circumstances of the sociocultural context of the era and of her complete affinity with the ideas expounded by Schreiner, as is very obvious in the critical essay that she wrote inspired by the work. There is also a possibility that the publisher’s Montaner and Simon commissioned the translation for her vast knowledge of the feminist issue. In any case, she carried out the only edition existing in Spain of *Woman and Labour*.

It is a very fluid translation and less dense to read than the original. This has very much to do with, as will be analyzed in the next section, the whole intervention of the translator in the different linguistic levels, in an attempt to bring the work closer to potential readers.

Flora Ossette also shows herself to be a cultured translator, an expert on the feminist question and very well documented in cultural themes. This fact is made clear, among other reasons, from the type of information supplied in the numerous “Translator’s notes” which appear in the footnotes (pp 43, 66, 130, 167, 168, 173, 174, 194-5, 197-98). Some of them refer to lexical problems, like, for example, the explanation of the word *boomerang* (p. 43), others to linguistic, cultural or feminist affairs. Two very extensive notes are devoted to dealing with the relation between political parties and women, and to expose the situation of the feminist movement at a world level, subjects of a great relevance and complexity for their dimensions, of which Ossette was seen to have a wide knowledge

On a formal plane Ossette executes a translation not only magnificently worded, but also sometimes highly literary. This is the translation that she offers, for example, of the Tennyson poem preceding the introduction:

*Dedicado a Constanca Lytton*

*¿Ansía acaso ella la gloria del guerrero  
del orador la gloria, la gloria del cantor?  
¿La gloria que consiste en un vocablo huero  
que va a perderse, al cabo, de un mar en el grandor?  
¿De la virtud la gloria, la gloria de la fama,  
la lucha, la refriega del bien al defender?  
Tampoco a eso ella aspira; la gloria que ella ama  
Es ésta solamente: morir y siempre ser.*

(Ténnyson)<sup>9</sup>

Ossette maintains the metre and rhyme in her translation by means of Alexandrian verses (two hemistichs with 7 syllables and caesura) with a consonant rhyme in couplets (ABABCDCD). Also, the metre and rhyme restrictions do not represent any obstacle for the employment of a lexicon adequate for the contents and, in turn, with a high register.

<sup>9</sup> This is the poem in the original:

Dedicated to Constance Lytton:

“Glory of warrior, glory of orator, glory of song,  
Paid with a voice flying by to be lost on an endless sea-  
Glory of virtue, to fight, to struggle, to right the wrong-  
Nay, but she aim’d not at glory, no lover of glory she:  
Give her the glory of going on and still to be.” (Tennyson)



This wide knowledge of the lexicon and of registers is also shown in the translation of many passages with a literary tone, which denote an exhaustive choice of subjects, adjectives and verbs:

(1) ...there was indeed a brilliant intellectual efflorescence among her males, like to the gorgeous colours in the sunset sky when the sun is already sinking...<sup>10</sup>

...hubo ciertamente una eflorescencia intelectual brillante entre sus varones parecida a los arrebolados colores que se pintan en el cielo cuando se está poniendo el sol... (p.179)<sup>11</sup>

(2) The footpath, yet hardly perceptible, which we tread down today...

La senda apenas perceptible que trillan hoy nuestras pisadas... (p.249)

(3) Today, as we row hard against the stream of life, is it only a blindness in our eyes, which have been too long strained, which makes us see, far up the river where it fades into the distance, through all the mists that rise from the river-banks, a clear, a golden light? Is it only a delusion of the eyes which makes us grasp our oars more lightly and bend our backs lower; though we know well that long before the boat reaches those stretches, other hands than ours will man the oars and guide its helm? Is it all a dream?

Hoy en día, mientras remamos duramente contra la corriente de la vida, ¿es acaso sólo la ceguedad de nuestros ojos, que están tan fatigados ya, lo que nos hace ver más allá lejos en lontananza donde el río se confunde con el horizonte, y entre la neblina que nace de sus riberas, una luz dorada? ¿Es solamente una ilusión de nuestros ojos la que nos hace asir nuestros remos con más enérgica alegría e inclinar más nuestras espaldas; aunque sabemos perfectamente que antes de llegar el bote a aquellos estrechos inundados de luz otras manos diversas de las nuestras manejarán los remos y gobernarán el timón? ¿Es todo esto un sueño? (pp.289-90)

The translator's will to maintain the literariness of the passages, despite not being before a purely literary work, is made clear when she succeeds in keeping some figures of speech present in the original. The following is an example of alliteration by the repetition of a sonorous alveolar /r/ to describe the sound of the war:

(4) with the brunt of the war at that time breaking around us...=  
el estruendo de los combates resonaba, siguiendo el curso de la guerra... (p.22)

(5) clamour and ardour of battle= el clamor y fragor del combate (p.181)

Ossette does not content herself with maintaining the figures of speech in the original, she sometimes, as we shall see in the next section, adds her own nuances. For example, in the following passage Schreiner compares women who hinder feminine progress with driftwood in the middle of a river which, however, does not stop its flow:

(6) ...but they can no more retard the progress of the great bulk of vital and sincere womanhood, than the driftwood on the surface of a mighty river can ultimately prevent its waters from reaching the sea.

...pero su influencia es tan nula para retardar el progreso de la gran masa de mujeres vitales y sinceras, como nulo es el valor de una madera seca que flota en la superficie de un río caudaloso para retardar el que sus procelosas aguas se lancen finalmente en el vasto abismo de los mares. (p.153)

<sup>10</sup> The quotations can be located in the digital edition of the Gutenberg Project works. URL: <<http://www.gutenberg.org/files/1440/1440-h/1440-h.htm>>

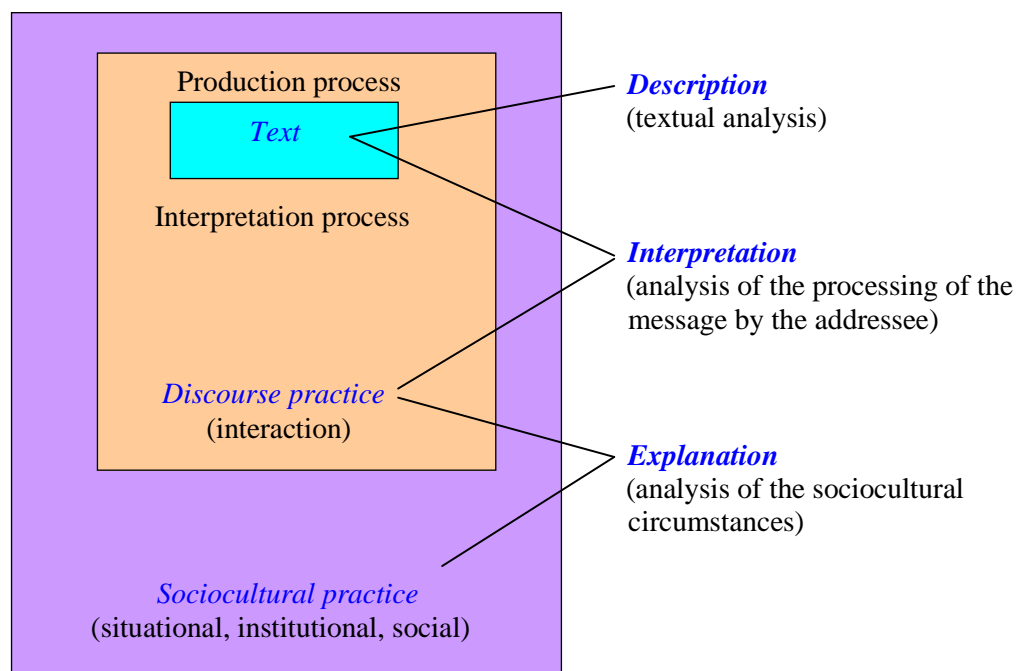
<sup>11</sup> The page number refers to Montaner and Simón's edition of 1914, the only one existing in Spain.

In her desire to emphasize this idea, Ossette turns “they can no more retard” into “su influencia es tan nula para retardar” [their influence is so useless at retarding], the simple “waters” become “procelosas aguas” [tempestuous waters] and “the sea” is “el vasto abismo de los mares” [the vast chasm of the seas].

As mentioned previously, this intervention by the translator is carried out at all language levels, making her not only visible, but visibly feminist, since it is the passages with the greatest ideological content which “suffer” the greatest intervention. That is why we have considered it to be convenient to make a critical analysis of the Spanish version by Ossette, which will permit us to go deeper into the reasons underlying the use of the text strategies identified.

### 5.1. Critical analysis of the text translated by Ossette

From a “critical” perspective of discourse every text is a process in the interaction between production (on the part of the addresser) and interpretation (on the part of the addressee) and is in relation to the social conditions, both of the immediate situational context and of broader social and institutional structures. Fairclough (1995: 98) synthesized in the following diagram this conception common to the wide range of analyses included in the CDA perspective:



#### DIMENSIONS OF DISCOURSE

#### DIMENSIONS OF DISCOURSE ANALYSIS

Adapted from *Discourse as a text, interaction and context* (Fairclough 1995: 98)

In this diagram, to the three dimensions of discourse: textual, interactive and sociocultural, correspond three dimensions or stages of critical discourse analysis:

- *description/analysis* of the text in particular;
- *interpretation* of the relations between that text and interaction with the addressee (to what extent the addressee will interpret the message, to which elements s/he will pay more attention, etc);
- *explanation* of the relations between interaction and social context (social determination of the production and interpretation processes and their social effects). To what individual

or collective aspects of the group, society, etc. does the message attract, and, therefore, what is the response expected.

In our analysis of Flora Ossette's translation we have followed the stages proposed by Fairclough (1995) given their simplicity and clear exposition. We should point out that the first stage of 'description and analysis' of the text strategies, the most extensive and detailed one, constitutes the base and the prior step for the 'interpretation' and 'explanation' stages closely linked to each other, which we will bring together in a single section, and which are really those which turn the work into a "critical analysis".

### 5.1.1. Description/analysis of translation strategies

Despite the undeniable fact that language levels are related to each other, and that many characteristics are difficult to fit into a single section, we shall classify the most outstanding linguistic features of the translation at three levels: lexical-semantic, syntactic and pragmatic-discursive. Finally, we shall also make a brief reference to the iconic plane of Montaner and Simón's edition.

#### 5.1.1.1. Lexical-semantic level

The translator's intervention is constant at the lexical level. The addition, duplication, omission and reduction of content become a general tonic, with the most prominent characteristic being the frequent *addition* of content.

#### a) Addition of content:

On many occasions the reader has the feeling that she<sup>12</sup> is reading Flora Ossette instead of Olive Schreiner. This happens especially when the translator extends the information on the feminist movement, an issue about which she is highly knowledgeable:

(7) This dealt with what is more popularly known as the women's question: with the causes which in modern European societies are leading women to attempt readjustment in their relation to their social organism...

Ésta versaba sobre lo que más popularmente se conoce con el nombre de feminismo: con las causas que en la Europa moderna llevan a las mujeres a intentar el restablecimiento de su estado, la reivindicación de sus derechos, la reposición de sus relaciones respecto de su organismo social... (p.18)

In (7) "readjustment in their relation to their social organism" becomes "el restablecimiento de su estado, la reivindicación de sus derechos, la reposición de sus relaciones respecto de su organismo social" [the re-establishment of their state, the vindication of their rights, the readjustment in their relation to their social organism], so that the adjustment to which Schreiner alludes synthetically is broken down and explained by Ossette.

On other occasions, the translator adds, on her own initiative, vindicative comments on the condition of women, which she knows well as a woman and a feminist. Thus, in (8), the fields in which the women worked become those "que habíamos regado con nuestro sudor" [those we had watered with our sweat]:

(8) At the doors of our houses we sat with our spinning-wheels, and we looked out across the fields that were once ours to labour in—and were contented.

<sup>12</sup> We use the female pronoun as the work is especially, although not exclusively, directed to women.

Sentábamosenos, con nuestros husos, a las puertas de nuestras casas y en lontananza veíamos los campos que habían sido nuestros, que habíamos regado con nuestro sudor: y vivíamos contentas. (p.32)

In (9) she not only broadens emphatically the meaning of the word province but also adds italics not present in the original:

(9) For the present our cry is, “We take all labour for our province!”

Por de pronto nuestro grito es: *¡Podemos emprender cualquier trabajo, ninguna ocupación nos es ajena!* (p.169)

The inclusion of information not in the original is a recurrent feature. Let us mention, as a last example of many which could be cited, the following in which the blaze of the fireside cited by Schreiner is translated into a much more intimate and familiar tone, that which heats and lights up with its flames the face of her parents:

(10) ...when I seem to be looking out across my wheel into the sunshine, it is the blaze of my own fireside that I see...

...cuando tras la rueda creo ver la luz del sol, lo que veo es sólo el resplandor del hogar en torno del cual caliéntense mis padres con sus rostros iluminados por las llamas... (p.34)

Furthermore, the translator not only adds her own touches but on many other occasions she explains questions simply inferred to but not explicit in the original. Thus, in (11), the “children” to which Schreiner briefly alludes to become “mis hijos pequeñitos, no nacidos aún” [my little children, as yet unborn]; in (12) *labour* acquires the nuance “women’s work” if a man does it, such an infrequent case that he seems to be acting “como si de niños se tratase” [as if he were a child]; finally, in (13) the parasitism of women leads to “una ruina de los pueblos” [the ruin of the country] not explicited in the original text but deducible from the previous context:

(11) Far off, over the hum of my spinning-wheel, I hear the voices of my children calling, and I must hurry on.

Muy lejanas, pero distintas, entre el zumbido de mi girante huso oigo las voces de mis hijos pequeñitos, no nacidos aún, que me llaman, y debo apresurarme. (pp.34-35)

(12) ...men are not unfrequently found labouring in our houses and kitchens, and even ready to do all but actually place the morsels of food between our feminine lips.

...es muy frecuente encontrar en nuestras casas y cocinas hombres haciendo trabajos propios de mujer... y prontos a ejecutar las menores órdenes, aunque sea ponernos la comida en la boca, como si de niños se tratase. (p.46)

(13) Other causes may, and do, lead to the enervation and degeneration of a class or race; the parasitism of its child-bearing women must.

Pueden otras causas conducir, y de hecho conduce, al enervamiento y degeneración de una clase o raza; pero el parasitismo de las mujeres de ésta que dan vida a nuevos seres debe conducir a esa ruina de los pueblos. (p.109)

We should point out, finally, the derogatory tone in Ossette’s translation when she calls “hembras” [females] those women who are not productive for society, an unequivocal sign that they displease her in the same way that those “parasites” do to Schreiner:

(14) entirely parasitic females= hembras enteramente parásitas (pp.44 and 45)

(15) She was the "fine lady," the human female parasite—the most deadly microbe which can make its appearance on the surface of any social organism.

Era la «mujer hermosa» la hembra humana parásita, el microbio más pestilente y mortal que puede aparecer en la superficie de cualquier organismo social. (p.77)

*b) Duplication of content:*

Ossette shows a recurrent tendency to duplicate terms, phrases, even sentences, although this phenomenon predominates in the case of nouns and adjectives. Thus, *acquiescence* becomes "sumisión y resignación... innecesaria y contraproducente" [submissiveness and resignation... unnecessary and counterproductive] (p.18), *shrinkage* "la contracción y el retraimiento" [shrinkage and withdrawal] (p.51), *conception* "la concepción o idea" [conception or idea] (p.104), *wisdom of the race* "sabiduría y prudencia de la raza" [wisdom and discretion of the race] (p.198), *labour* "ocupaciones y trabajo" [activities and labour] (p.199), *woman-doctor* "la mujer-médico, la doctora" (p.204); *enlarged* is "profundo y prolijo" [deep and prolix] (p.19), *with a three-in-the-morning courage* is "con un valor inapreciable e inapreciado" [with an inappreciable, unappreciated courage] (p.181); finally, *It is nothing!* becomes "¡No es nada!, ¡nada vale!" [It is nothing!, It is worth nothing!] (p.172), *but it is possible!* "¡Pero, con todo, puede ser!, ¡es posible!" [but, after all, it can be true! it is possible!] (p.210), or *and much must the tinsel of life have dazzled him...* "El ruido y el clamoreo de la vida deben de haber[le] aturdido y ofuscado..." [the tinsel and roar of life may have dazed and dazzled him] (p.223).

This trend is in agreement with the previously mentioned characteristic of adding information and emphasizing the contents related to the situation of women.

*c) Omission or reduction of content:*

Much less frequent at the lexical level are the omissions or reductions than additions in content. However, for us it seems to be relevant that, when these happen, they are usually related to the theme of sexuality (for example, *The sexual and social ideals* in the original is limited to "Los ideales sociales" [Social ideals] (p. 259)). The translator gives the impression of wishing to elude the question by means of these omissions.

In the following passage Schreiner describes the fear of men that any improvement in the intellectual and economic conditions of women would leave them 'with no sexual company'. The translator omits this sexual information, which, in fact, constitutes the object of the passage, and opts to go full out and attack those men, turning into an attribute what in the original was an apposition of the subject "los varones inútiles, despreciables, desecho de la raza humana" [the undesirable, the residuary, male old-maids of the human race]:

(16) A subtle and profound instinct warns him, that with the increased intelligence and economic freedom of woman, he, and such as he, might ultimately be left sexually companionless; the undesirable, the residuary, male old-maids of the human race.

Es que un instinto profundo y sutil le avisa de que con los conocimientos mayores y mayor libertad económica de la mujer, él y otros como él, llegarían finalmente a ser los varones inútiles, despreciables, desecho de la raza humana. (p.247)

Other times, the translator seems to want to tone down the question through the employment of learned words which softened the impact of more direct terms. This is the case of 'hetarias' in allusion to the prostitutes or of 'hetairismo' due to prostitution:

(17) the female ...has come to exist purely through the passive performance of her sexual functions. = la mujer ... ha llegado a vivir sólo en pasividad vergonzosa. (p.97)

(18) in supporting non-labouring females, whether as prostitutes, wives, or mistresses... = en mantener hembras no trabajadoras, bien como hetarias, concubinas o esposas... (p.114)

(19) the temporary sale of the female body for sexual purposes = la plaga de hetairismo (p.176)

(20) With regard to the large and savage institution of prostitution... = Respecto de esa institución vastísima y salvaje del hetairismo... (p.244)

*d) Cultural adaptation:*

Cultural adaptation is infrequent except in the case of money, in which instead of alluding to pounds the translator speaks about pesetas: *thirty pounds*, “ochocientas pesetas” (p.235), *two hundred a year*, “cinco mil pesetas al año” (p.245), *for gold*, “por un puñado de pesetas” (p.246). It is a way of making Spanish readers feel more identified with what they are reading, since, in fact, she even adds amounts on her own initiative:

(21) It is wholly untrue that fifty pounds, or two thousand, earned by the male...

Es completamente falso que dos mil pesetas o cinco mil pesetas o cincuenta mil pesetas ganadas por el hombre... (p.114)

*e) Assignment of the gender of the deictics:*

In this work, the translation of the personal pronouns is fundamental, especially when it is directed to women. As there is no distinction of gender through a suffix (-o(s)/-a(s)), the English continuously obliges us to infer the sex of the referent either by the context or by anaphoric or cataphoric reference to explicit names. Ossette carries out an adequate assignment of gender in all the cases, like in the following passage, in which both the context and cataphoric reference allude to the New Woman:

(22) But, the truth is, we are not new. We who lead in this movement today are of that old, old Teutonic womanhood... We have in us the blood of a womanhood that was never bought and never sold; that wore no veil, and had no foot bound... We are women of a breed whose racial ideal was no Helen of Troy, passed passively from male hand to male hand... We are of a race of women that of old knew no fear, and feared no death, and lived great lives and hoped great hopes...

Pero lo cierto es que no somos nuevas. Las que guiamos este movimiento somos de aquellas antiguas mujeres teutónicas... Tenemos en nosotras la sangre de unas mujeres que nunca fueron compradas ni vendidas; que no usaron velo ni calzado...

Somos mujeres de un pueblo cuyo ideal de raza no era Helena de Troya pasada pasivamente de manos de un varón a las de otro... Somos de una raza de mujeres que desde antiguo no conocieron el miedo, ni temieron la muerte y vivieron grandes vidas y esperaron grandes esperanzas... (pp.147-8)

*f) Lexicon of the beginning of the century:*

An added value in Ossette's translation, in our opinion, is the fact that as her version came only three years after the publication date of the original, the vocabulary has an early 20<sup>th</sup> century 'flavour' which it would be difficult for a present-day translator to attain. This is achieved by the use of certain verbal tenses such as the Past Preterite not much used today except in learned contexts, as in “Cuando hube terminado...” (p. 18), or the Future Subjunctive “...después púseme a...” (p.18), “Porque hase de notar nuestra posición...” (p.66) or “Hase objetado también...” (p.209).

Also striking for the present-day reader is the use of the terms of the era like “mueblaje” (p.21, *furniture*), “remembranza” (pp.21 and 22, *remembrance*), “empero” (p.24), “en lontananza” (p.32, *across the fields*), “Id norabuena” (p.34, *Go away*), “bejin” (p.80, *puff-ball*), “corifeos” (pp.133, 278, *leaders*), “gayos colores” (p.186, *bright raiment*) or “chubesqui del salón” (p.202, *drawing-room fire*).

Finally, the translator keeps some terms in English, adding a clarifying note, like *batsman* ("dicese del que volea la pelota con el *bat* (garrote o palo) in *base-ball*", p.168), like the birds *veet* (p.188), or *karok*, *mierkat* (autochthonous birds that she cannot translate, p. 189).

#### 5.1.1.2. Syntactic and textual level

The translator adapts the sentence and the paragraph to the Spanish length and also changes the use of the punctuation. On some rare occasions she joins short sentences in the original into a single sentence (p.15); what is most noticeable is how she splits up into several shorter sentences the long sentence periods plagued by subordinate clauses in the original.

In addition, she resolves with some success the density of the phrases of a synthetic language such as English, as occurs in the following examples:

(23) It has ended as would end the experiment of a man seeking to raise a breed of winning race-horses out of unexercised, short-winded, knock-kneed mares.

Pero esto ha terminado como terminaría el experimento de quien pretendiese formar una raza de caballos de carrera victoriosa con unas yeguas cortas de paso, no adiestradas y patituertas. (p.104)

(24) The sexual and social ideals which dominated the fox-hunting, hard-drinking, high-playing, recklessly loose-living country squire...

Los ideales sociales que dominaron al caballero inglés cazador incansable de zorras, bebedor insaciable, jugador infatigable y vividor disoluto... (p.259)

When 'decompressing' the difficult English syntax she also turns certain circumstantial complements into relative clauses (p.17) or into causal clauses (p.21). On the same lines, she transforms subordinate clauses in the original into main sentences on very many occasions, even, mostly, creating new paragraphs with a full stop (p.142).

Also similarly frequent are the changes in the order of the elements in the sentence in order to fit that order to Spanish syntax (pp.15, 17, 40, 47-8, 50, 52, 54, 104, 152, 167, 179, 181, 198).

#### a) Organization in paragraphs:

The re-organization of the paragraphs is so habitual that it would be interminable to cite the cases. Olive Schreiner tends to write very long paragraphs of a great density and with innumerable subordinate clauses that Flora Ossette has tried to reduce by dividing them into numerous paragraphs.

Sometimes she changes the subordinate clauses for main sentences with a full stop within the same paragraph (pp. 55, 87-92 (clauses of more than twenty lines), 138, 260), although this is not very frequent.

She also establishes sections with \*\*\* which divide the text when the sub-theme changes and which are not in the original. She usually places them at the end of the original paragraph although she sometimes divides up some paragraph when she considers that the subject matter has changed (pp. 19, 118 and 128).

#### b) Omission of paragraphs:

Numerous paragraphs, some of them very long ones, have been deleted since the translator considered that, due to their redundancy or scant relevance, they did not contribute anything to the text (pp. 15, 16, 18, 59-60, 75, 76, 80, 101, 113 190-1).

In the introduction, she removes several pages (p. 23 in the translation), in which the authoress narrated how it was organized and summarized in the original book which gave rise to the work and which was destroyed in the war.

Occasionally, she only eliminates a sentence, like when she does not translate: “To the male, the giving of life is a laugh; to the female, blood, anguish, and sometimes death.” (p.177). Likewise, we have been able to observe that the actually not very abundant religious references in the original have usually been left out. Thus she removes the biblical phrase: “and the land had rest for forty years.” (p.94). Other times she *summarizes* the idea of the original, like when referring to Judas, instead of “but he could not silence the voice which for a thousand years rang out of that Judean grave”, she only translates it as “pero no pudo deshacer su obra” [but he was not able to destroy his work] (p.177).

*c) Re-organization of the information:*

The information continuously presented by Schreiner between brackets within the textual body of the original, that is, inside the paragraphs, is turned by Ossette into *foot notes* (p.39, 48-49, 58, 60, 69, 71, 77, 80, 86, 91, 94-95 (the translator situates the call of the note with respect to another referent), 99, 102-3, 108, 112 (she changes the call's place), 116-7, 156, 157, 162-3, 166, 175, 186-7, 190, 200, 254, 275, 288-9).

On only one occasion does she include in the *corpus* of the work one of the passages in brackets, removing the latter. The translator considers that this does not merit being additional information but one of prime importance, since the authoress is narrating the rebellion triggered in England on the occasion of the investiture of the first three woman doctors and how the English ended up becoming accustomed to this phenomenon.

On the other hand, the information included by the authoress between dashes appears in brackets in the translation (pp.87-8).

Of great interest is the re-organization of a typical structure in Schreiner's original. The South African authoress tends to use repetitive syntactic structures within long paragraphs which characterize her; this form is so emphatic that it reminds us of a political meeting tactic. Most times the structure repeated takes on the form of a *cleft-sentence* or an ‘emphatic relative structure’, which succeeds in attracting the element emphasized to the beginning of the clause (thematic position), as well as making it the focus of the information as it also attracts a ‘marked stress’ (pp.121-126; 128 ss; 154; 196-7; 210-11; 260-1). In long paragraphs the syntactic structure is insistently repeated like in: “It is not a matter of indifference whether...; or whether...; whether ...; whether...; it is not a matter of indifference whether...”, which in the translation appears in different paragraphs, one per main clause, given the density and extension: “No es asunto indiferente si... No es materia indiferente si... No es asunto baladí si... No es cosa de poca monta si... No, no es el sexo materia indiferente si...” (pp.196-7); or as in: “It is not ... that is objected to; ...which disturbs him; ...who wrings his heart...” so that the translator again divides it up into paragraphs with each of the main clauses: “Lo que molesta a estos teóricos ... Lo que les aprieta el corazón... Lo que los subleva ... Lo que los horroriza... Lo que los llena de compasión hacia la mujer...” (pp.204-206).

Another of Schreiner's narration strategies consists of posing questions which she puts into other mouths in order to enable her to refute them extensively next in very long paragraphs full of completive dependent clauses (pp.223-226, 229-231, 232, 263). The translator's option is to assign a paragraph to each of the arguments. The scheme is of the type: “But, it may be objected,... To which it must be replied, ...” which is translated as two paragraphs: “Pero se nos objeta:... / A esto debemos responder:” (p.241); “It may be suggested... The reply to this pertinent suggestion...” also translated as two paragraphs: “Pero se puede hacer una observación... / La respuesta a esta oportunísima observación es...” (p.263).

### *5.1.1.3. Pragmatic-discursive level*

We consider the changes involving a clear interpretation on the part of the translator, who varies the intention of the original in different degrees, to be especially relevant.



In the following case, for example, a change of perspective is produced when translating a male chauvinist African saying in which a man is wished luck by saying that his wife's womb may never cease to give him children. "El vientre de la mujer" [the wife's womb] does not appear in a thematic position but "padre" [father] does, perhaps avoiding any emphasis on the character of a pure instrument assigned to the woman in that saying:

(25) "May thy wife's womb never cease from bearing," is still today the highest expression of goodwill on the part of a native African chief to his departing guest.

Que seas padre de numerosa prole... (p.52)

*a) Change of a speech act:*

Even more interesting are the variations in the speech acts by modifying the syntactic mood of the clause. There is a very clear example in which the translator substitutes a dependent conditional clause expressed with a participle by a main clause in the imperative: "Given to us power of control..." = "Dadnos parte en el gobierno" [Give us power of control...]. In the same paragraph, too, she joins together in some lines later the extension and totally free variation, which permits us to read Ossette instead of Schreiner when she affirms: "¡Jamás se nos ocurriría, como mujeres, el pensamiento de arreglar todos los asuntos por medio de carne humana, de los infelices soldados sacrificados porque sí!" [The thought would never come to us as women to settle any affair at the expense of the flesh of unhappy soldiers sacrificed just for the sake of it!], much more extensive and impressive than the original: "The thought would never come to us as woman, "Cast in men's bodies; settle the thing so!"":

(26) Men's bodies are our woman's works of art. Given to us power of control, we will never carelessly throw them in to fill up the gaps in human relationships made by international ambitions and greeds. The thought would never come to us as woman, "Cast in men's bodies; settle the thing so!"

Los cuerpos de los hombres son las obras de arte de la mujer. Dadnos parte en el gobierno, que nunca los arrojaremos descuidadamente para llenar las brechas de las relaciones humanas abiertas por las ambiciones internacionales y por las codicias.  
¡Jamás se nos ocurriría, como mujeres, el pensamiento de arreglar todos los asuntos por medio de carne humana, de los infelices soldados sacrificados porque sí!<sup>13</sup> (p.176)

This phenomenon also occurs when she replaces questions in an interrogative mood by conditional clauses (p.63-4). By changing to the declarative mood she is affirming what in the original text is merely suggested and has to be deduced by inference; in the latter the authoress prefers to pose diplomatically or courteously certain controversial questions, not without a certain ironic tone, which is lost in the translation, much more categorical:

(27) Is it to be, that, in the future, machinery and the captive motor-forces of nature are largely to take the place of human hand and foot in the labour of clothing and feeding the nations; are these branches of industry to be no longer domestic labours? ... Is child-bearing to become the labour of but a portion of our sex?... Is the training of human creatures to become a yet more and more onerous and laborious occupation, their education and culture to become increasingly a high art, complex and scientific? ... Is the demand for child-bearing to become so diminished that, even in the lives of those among us who are child-bearers, it shall fill no more than half a dozen years out of the three-score-and-ten of human life? ... Is intellectual labour to take ever and increasingly the place of crude muscular exertion in the labour of life? ... Are the rulers of the race to be no more its kings and queens, but the mass of the peoples?—then we, one-half of the nations, demand our full queens' share in the duties and labours of government and legislation.

<sup>13</sup> The emphasis is mine.

Si en lo futuro, la maquinaria y las fuerzas motrices ... han de ocupar...; si estas ramas de la industria no han de ser más trabajos domésticos, entonces, pedimos...;  
 Si el dar la vida a nuevos seres a de ser un trabajo limitado...  
 Si la educación de las criaturas humanas ha de ser cada vez más onerosa y laboriosa ocupación...  
 Si la demanda de nacimientos de individuos disminuye...  
 Si el trabajo intelectual ha de tomar siempre ... el lugar de la fuerza...  
 Si los soberanos de la raza no han de ser ya sus reyes y reinas, sino las masas de los pueblos, entonces, nosotras que somos la mitad de esos pueblos, la mitad o más de esa masa, demandamos nuestra parte... (pp. 63-64)

Similarly, the translator turns a question from the authoress in brackets to a footnote, changing the syntactic mood to declarative so that she is affirming instead of questioning:

(28) (Indeed, must not the protest and the remedy in all such cases, if they are to be of any avail, take their rise within the diseased class itself?)

En tales casos parece evidente que si la protesta y el remedio han de producir algún resultado provechoso deben surgir de la misma clase afectada por el mal. (p.86)

*b) The translator's emphasis:*

Another frequent intervention by the translator in the text is her emphasis of words or clauses that she considers highly relevant, despite their not being highlighted in the original. The translator, who does not indicate that the emphasis is hers, usually employs italics as a typographical resource for this objective (pp.39, 58, 60, 61, 69, 74, 109, 150, 151, 173, 204, 207, 211, 258). Thus, for example, she contrasts a *nosotras* against a *vosotros* (p.34) not emphasized in the original, or stresses the expression *parasitismo sexual* (p.71). She also tends to emphasize numerous clauses whose contents are relevant for women. Let us look at only some of them:

(29) And, for today, we take all labour for our province! = *¡Y, por hoy, ningún trabajo es ajeno de nosotras!* (p.170)

(30) We claim, today, all labour for our province! = *¡Declaramos que ningún trabajo es ajeno de nosotras!* (p.199)

(31) We pay the first cost on all human life. = *Nosotras pagamos las primeras costas de toda vida humana.* (p.171)

(32) ...but she always knows what she is doing, and the value of the life she takes! = *¡pero ella conoce siempre lo que está haciendo y el valor de la vida que quita con sus manos!* (p.178)

(33) (ON FEMINISM)...it is essentially a movement of the woman towards the man, of the sexes towards closer union. = *... es esencialmente un movimiento de la mujer hacia el hombre, de los sexos hacia una unión más estrecha.* (p.256)

(34) "Labour and the training that fits us for labour!" = *¡Dadnos trabajo y la instrucción que nos acondicione para él!* (p.290)

Instead of italics she sometimes uses exclamation marks:

(35) This is also possible. = *¡Esto también es posible!* (p.210)

Finally, she sometimes intervenes in an opposite sense by removing exclamation marks from the original so that she eliminates the emphasis of the authoress herself (pp.34., 40, 51, 62, 138, 211).

#### 5.1.1.4. *Iconic plane*

Montaner and Simón's edition includes 39 illustrations of women in different occupations and at different times, and of women celebrities like Safo, Maud Gonne, Edith Wharton, Concepción Arenal or Maria Skłodowska (Marie Curie). The translator makes comments on these illustrations on many occasions (pp.67, 115, 139...).

#### 5.1.2. *Interpretation and explanation*

Making a detailed analysis has led us to the conclusion that the translator not only had a profound interest and knowledge of the feminist issue, but that her special concern was in bringing the contents of the original to the attention of her potential readers, especially the female ones. We base ourselves on the fact she has taken the liberty of decompressing the density of the original, omitting less relevant or redundant paragraphs or pages, broadening the information on aspects related to feminism both in the text and in the footnotes, and, on different occasions, changing the syntactic mood, and, therefore, the speech acts, making them more emphatic in her affirmations or more imperative.

The explanation is to be found in the fact that Ossette deeply shared Schreiner's ideas, and, thus, she decided to translate the work in order to make it available to the rest of women, involving herself to such a point as to include her own voice. In situations such as this, the translator becomes a true co-author or authoress, as Ossette did, and the translation a work of art. This is not an isolated case since, as reported by Ruíz Casanova (2000: 422):

La afinidad estética comienza a perfilarse como condición principal del traductor moderno, que se distingue de quien traduce para proporcionarse sustento material... Un genio se enamora de otro que escribe en una lengua extraña y quiere comunicar su entusiasmo a los suyos.  
[Aesthetic affinity is becoming a main condition for modern translators, who distinguish themselves from those who translate in order to seek material sustenance ... A genius becomes enamoured of another one who writes in a strange language and wants to communicate his/her enthusiasm to those around him/her.]

The socio-educational and labour context of the moment is also obviously highly related not only to the selection of the work published but to the treatment it receives from the translator. The fact that the situation of women in Spain was not much far removed from the women described by Schreiner undoubtedly made Montaner and Simón, and Ossette herself, consider its subject to be fully in vogue and its reading almost a necessity.

It should be remembered that, as pointed out by van der Sanden (1998), at the beginning of the 20<sup>th</sup> century, less than 10% of Spanish women were in the census as workers. Most of these were single women and widows who carried out professions traditionally related to women, like teachers, nurses, domestic employees, weavers or farmworkers. Very few women had access to education, there was only one out of every 8 secondary school students, and one out of 34 university students (Riera and Valenciano, 1993).

Nor was the political situation favourable to women, remember that they did not have the right to vote until 1931. In addition, their social and family situation was of total dependence on, and submission to, their husbands. The Civil Code of 1889, which was in force, in its Article 57, stipulated that "The husband should protect his wife and the latter obey her husband", and, with respect to economic conditions, Article 59 added: "The husband is the administrator of the goods of the marital society", which made it clear that the wife had no right to any possessions of her own (van der Sanden, 1998: 7).

The social norms were also strongly determined by the dictates of the Catholic Church, whose influence imposed conventional ways of life. In this context, we could understand the fact that Ossette felt the need to skate over or dissimulate the references to sexual relations appearing in the original (cf. 5.1.1.1.c.). However, we can presume, and only presume given that there are no known biographical data of the translator, that this Catholic tradition was not completely to her liking, since the few references to the Bible or to religion in the original disappear in the Spanish version (cf. 5.1.1.2.b.). On the other hand, nor was it a common occurrence to mention the subject of sexual relations unless it came from a “man of science”, as indicated by Schelsky (1962: 1):

Hasta no hace mucho tiempo, hablar o escribir de temas sexuales con destino a un público muy amplio se contaba entre aquellas cosas consideradas impropias para un profano y lícitas para el hombre de ciencia en casos excepcionales.

[Until fairly recently, to speak or write about sexual matters in addressing a very wide audience was considered improper for a non-expert, and, in exceptional cases, justifiable for a man of science.]

What is more, referring to the situation in Spain, Reiss (1969: 7) commented that “el estudio en esta área ha sido entorpecido por actitudes emocionales y paralizado por invectivas moralistas” [“any study in this area has been obstructed by emotional attitudes and paralyzed by moralist invectives”].

## 6. Conclusions

A meticulous analysis of the translation carried out by Flora Ossette of *Woman and Labour* by Olive Schreiner has led us not only to discover an ‘implicit translator’ in the words of Hermans (1996), but a ‘visible translator’, nay, a ‘visibly feminist’ one.

Since in this study we have attempted to judge her work as a translator, we have not analyzed the “Prologue” or the “Critical Essay”, which she wrote in the light of Schreiner’s ideas. The revision of a wealth of strategies which, as a translator, she carries out at all linguistic levels (lexical-semantic, syntactic and textual, discursive-pragmatic) reveals a clear “intervention” of Ossette in the text which, without any doubt, is related to ideological motivations.

Following the CDA philosophy, interested in revealing the beliefs and ideological values underlying discourse, we have tried to evaluate and put into context those strategies in order to provide an ‘interpretation and explanation’ of those interventions. On these lines, the assessment of what type of information is added or emphasized and what type of information is omitted or reduced has led us to confirm that the translator not only possessed a similar ideological position to that of the authoress of the original text, but that she had her own extensive knowledge of the situation of women at an international level. The context in Spain in that era, however, seems to have made her tone down any allusions to sexuality.

This double intervention, her intervention in the text as a translator “co-authoress” and the authorship of Ossette through the prologue and critical essay cited make her both implicitly and explicitly visible, i.e doubly visible.

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